

PRENDS GARDE!

Poésie de JULES BARBIER.

№ 9.

(♩ = 92)

PIANO.

The piano introduction is in 2/4 time, marked with a tempo of quarter note = 92. It consists of two staves. The right hand starts with a forte (f) dynamic, playing a series of eighth and sixteenth notes. The left hand enters in the second measure with a forte (f) dynamic, also playing eighth and sixteenth notes. The piece concludes in the fourth measure with a piano (p) dynamic.

The piano accompaniment for the first line of the song. The right hand starts with a forte (f) dynamic, playing eighth notes. The left hand also starts with a forte (f) dynamic, playing eighth notes. The piece concludes in the fourth measure with a piano (p) dynamic.

C'est u - ne fil - le belle à voir!.. Re - gar - de!..

The piano accompaniment for the second line of the song. The right hand starts with a piano (p) dynamic, playing eighth notes. The left hand also starts with a piano (p) dynamic, playing eighth notes. The piece concludes in the fourth measure with a pianissimo (pp) dynamic.

L'œil est d'a - zur, le cœur est noir!.. Prends gar - de!..

The piano accompaniment for the third line of the song. The right hand starts with a piano (p) dynamic, playing eighth notes. The left hand also starts with a piano (p) dynamic, playing eighth notes. The piece concludes in the fourth measure with a pianissimo (pp) dynamic.

N'y crois pas! ——— N'y crois pas!.. ———

cresc. *p* *pp*

N'y crois pas!.. El - le ment, hé -

cresc. *dim.*

- las!.. Son front est chas - te

p *p*

et ra - di - eux!.. Re - gar - de!.. Mais quel é -

pp *p*

clair brille en ses yeux!... Prends garde!

The first system contains measures 1 through 4. The vocal line begins with a half rest, followed by a quarter note 'clair', a quarter note 'brille', a quarter note 'en', a quarter note 'ses', a quarter note 'yeux!', a half note rest, and a quarter note 'Prends'. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand. A *pp* dynamic marking is present in measure 4.

N'y crois pas! N'y crois pas!

The second system contains measures 5 through 8. The vocal line has a half rest in measure 5, followed by 'N'y', a quarter note 'crois', a half note 'pas!', a half rest in measure 6, followed by 'N'y', a quarter note 'crois', and a half note 'pas!'. The piano accompaniment continues with the sixteenth-note pattern. Dynamics include *cresc.* in measure 5, *p* in measure 7, and *pp* in measure 8.

N'y crois pas! Elle ment, hélas!

The third system contains measures 9 through 12. The vocal line has a half rest in measure 9, followed by 'N'y', a quarter note 'crois', a half note 'pas!', a half rest in measure 10, followed by 'Elle', a quarter note 'ment', a half note 'hé', and a quarter note 'las!'. The piano accompaniment features triplets in measures 11 and 12. Dynamics include *cresc.* in measure 9, *dim.* in measure 10, and *p* in measure 11.

Ses beaux yeux Sont couleur d'or, Re-garde!

The fourth system contains measures 13 through 16. The vocal line has a half rest in measure 13, followed by 'Ses', a quarter note 'beaux', a quarter note 'yeux', a half rest in measure 14, followed by 'Sont', a quarter note 'couleur', a quarter note 'd'or,', a half note 'Re-', and a quarter note 'garde!'. The piano accompaniment features continuous triplets in both hands. Dynamics include *dim.* in measure 15 and *pp* in measure 16.

Mais crains son cœur — Plus faux en — cor!.. Prends

gar - de!.. N'y crois pas!.. — N'y crois

pas!.. — N'y crois pas! El - le

ment, hé - las! Prends gar - de! Prends gar - de!..